

BBC-1

CAMERA SCRIPT
2314/3359

"DR. WHO"

SERIAL 'P'
(The Crusade)

Ep. 4. 'The Warlords' (25 mins)

Written by
DAVID WHITAKER

DIRECTOR	DOUGLAS CAMFIELD
PRODUCER	VERITY LAMBERT
DESIGNER	BARRY NEWBERY
STORY EDITOR	DENNIS SPOONER
PRODUCTION ASSISTANT	VIKTORS RITELIS
ASSISTANT FLOOR MANAGER	MICHAEL BRIANT
ASSISTANT	SHIRLEY COWARD
COSTUME SUPERVISOR	DAPHNE DARE
MAKE-UP SUPERVISOR	SONIA MARKHAM
FLOOR ASSISTANT	TREVOR BECKETT
T.M.1	RALPH WALTON
T.M.2	MARK LEWIS
SOUND SUPERVISOR	BRIAN HILES
VISION MIXER	JOHN LOPES
GRAMS/TAPE OPERATOR	NICK WARE
CREW	14

CAMERA REHEARSAL: RIVERSIDE 1

FRIDAY, 26th MARCH 1965

Set & light	8.30 a.m. - 10.30 a.m.
Camera rehearsal	10.30 a.m. - 1.00 p.m.
LUNCH	1.00 p.m. - 2.00 p.m.
Camera rehearsal (with T.K.25 from 2.15 & T.K.33 from 4.15) (TEA: 3.45 - 4.15)	2.00 p.m. - 6.45 p.m.
DINNER	6.45 p.m. - 7.45 p.m.
Sound & vision lineup	7.45 p.m. - 8.15 p.m.

c.c. TELERECORDING (Discontinuous) VT/4T/26733

FRIDAY, 26th MARCH 8.15 p.m. - 9.45 p.m.

TRANSMISSION ON BBC-1. Saturday, 17th April. 5.40 - 6.05 p.m

Incidental music composed
and conductttd by DUDLEY SIMPSON

CAST

Dr. Who	WILLIAM HARTNELL
Ian Chesterton	WILLIAM RUSSELL
Barbara Wright	JACQUELINE HILL
Vicki	MAUREEN O'BRIEN
Richard the Lionheart	JULIAN GLOVER
El Akir	WALTER RANDALL
Haroun	GEORGE LITTLE
Earl of Leicester	JOHN BAY
Ibrahim .(Arab.Bandit).....	TUTTE LEMKOW
Maumuna	SANDRA HAMPTON
Fatima	VIVIANE SORREL
Hafsa	DIANE McKENZIE
1st Guard	ANTHONY COLBY
Saracen Warrior 'A'	RAYMOND NOVAK
Man-At-Arms	BILLY CORNELIUS

Extras:

Concubines	CICELY JOSEPH MEI LING CLEO SYLVESTRE EVELYN ONG
Saracen Warrior 'B'	ABBAS HASCHEN
Men-At-Arms	MICHAEL GUEST WALTER MANN

(THERE WILL BE A PHOTOCALL AT 5 p.m. FOR WILLIAM HARTNELL, WILLIAM RUSSELL, JACQUELINE HILL, AND MAUREEN O'BRIEN, FOR THE NEXT SERIAL. THEY WILL NEED TO BE DRESSED AND MADE-UP IN THEIR CRUSADE COSTUMES FOR A PHOTOGRAPH TO BE TAKEN OF THEM AT THE TARDIS CONTROL PANEL)

RUNNING ORDER

PAGE NO.	SCENE NO/SET	CHARACTERS	SHOT NOS.	CAMS	BOOMS	LIGHT
1.	<u>T.K.25</u> <u>T/Cine Seq.1 (27")</u> Standard opening seq.					
2.	1. INT. CORRIDOR IN EL AKIR'S PALACE 2 slides s/imposed	BARBARA EL AKIR 1st GUARD SARACEN 'A'	1 - 8	2A; 3A; 1A.	A1	DAY
RECORDING BREAK (A)						
5.	2. INT. THE SERAGLIO	1st GUARD SARACEN 'A' MAIMUNA EL AKIR FATIMA BARBARA HAFSA CONCUBINES	9 - 15	2B;3B.	B1	DAY
7.	<u>T.K.25</u> <u>T/Cine Seq.2 (7")</u> Panning shot of desert.					Day
7.	3. EXT. STRETCH OF SAND.	IAN ARAB	16 - 20	4A,B; 1B.	C1	DAY
9.	4. INT. ROOM IN RICHARD'S PALACE	LEICESTER VICKI RICHARD DR. WHO	21 - 31	3C;2C.	A2	DAY
14.	<u>T.K.25</u> <u>T/Cine Seq.3 (10")</u> CS Sun					
14.	5. EXT. STRETCH OF SAND	IAN ARAB	32	1B	C1	DAY
14.	<u>T.K.33</u> <u>T/Cine Seq.4 (6")</u> CS Ants & honey					
16.	5A. EXT. STRETCH OF SAND.	IAN ARAB	33 - 34	4B;1B	C1	DAY
RECORDING BREAK (B)						
16.	6. INT. THE SERAGLIO	MAIMUNA BARBARA HAFSA FATIMA CONCUBINES	35 - 36	3D;4C.	B1	DAY
19.	7. INT. ROOM IN RICHARD'S PALACE	LEICESTER MAN-AT-ARMS	37	2D	A2	DAY

RUNNING ORDER continued

PAGE NO.	SCENE NO/SET	CHARACTERS	SHOT NOS.	CAMS	BOOMS	LIGHT
19.	<u>T.K.25</u> <u>T/Cine Seq.5 (8")</u> Vultures flying					
20.	8. EXT. STRETCH OF SAND	ARAB IAN	38	1B	C1	DAY
20.	<u>T.K.33</u> CS Ants on hand <u>T/Cine Seq.6 (10")</u>					
20.	8A. EXT. STRETCH OF SAND	ARAB IAN	39 - 43	4A;1B	C1	DAY
24.	9. INT. THE SERAGLIO	BARBARA MAIMUNA HAFSA FATIMA CONCUBINES	44 - 49	2E;3B; 4CX	B1; A3	DAY
		RECORDING BREAK (C)				
25.	10. EXT. GATES TO EL AKIR'S PALACE	SARACEN 'B' HAROUN	50 - 51	1C;3E	C2	DAY
25.	11. INT. CORRIDOR IN EL AKIR'S PALACE	EL AKIR SARACEN 'A' FATIMA	52	2E	A3	DAY
26.	12. EXT. DOORS TO EL AKIR'S PALACE	SARACEN 'B' IAN ARAB	53 - 56	1C;3E	C2	DAY
		RECORDING BREAK (D)				
29.	13. INT. THE SERAGLIO	MAIMUNA BARBARA CONCUBINES HAFSA EL AKIR HAROUN FATIMA IAN SARACEN 'A' 1st GUARD	57 - 68	2B;3F; 4D	C2 B2	DAY
		RECORDING BREAK (E)				
33.	14. INT. DOORS TO EL AKIR'S PALACE	IAN ARAB BARBARA HAROUN MAIMUNA	69 - 71	1C;3E	C2	DAY
		RECORDING BREAK (F)				

RUNNING ORDER continued

PAGE NO.	SCENE NO/SET	CHARACTERS	SHOT NOS.	CAMS	BOOMS	LIGHT
35.	15. EXT. FOREST	MAN-AT-ARMS LEICESTER	72 - 73	1D;3G	FX	NIGHT
35.	16. EXT. A BUSH	DR. WHO VICKI	74	4E.	C4	NIGHT
38.	17. EXT. BUSHES IN FRONT OF TARDIS	LEICESTER MAN-AR-ARMS	75	3G	A4	NIGHT
39.	18. EXT. A BUSH	DR. WHO VICKI	76	4E	C4	NIGHT
RECORDING PAUSE: TELERECORDING KEEPS RUNNING						
40.	19. EXT. BUSHES IN FRONT OF TARDIS	LEICESTER MAN-AT-ARMS MAN-AT-ARMS 'A' DR. WHO VICKI	77	3G	A4	NIGHT
40.	20. EXT. OUTSIDE THE TARDIS	BARBARA VICKI	78	1D	C4	NIGHT
41.	21. EXT. BUSHES IN FRONT OF TARDIS	DR. WHO MEN-AT-ARMS LEICESTER IAN.	79 - 88	4E;2F; 3G.	A4	NIGHT
43.	22. EXT. OUTSIDE THE TELEPHONE BOX.	DR. WHO BARBARA VICKI IAN	89 -	1D	C4	NIGHT
43.	23. EXT. BUSHES IN FRONT OF TARDIS	LEICESTER MEN-AT-ARMS	90 - 91;	1D;4E	C4 A4	NIGHT
45.	<u>T.K.25</u> <u>T/Cine Seq.7 (16")</u> Telephone box dematerialises.					Night
45.	24A. EXT. BUSHES IN FRONT OF TARDIS	LEICESTER MEN-AT-ARMS	92	1D	C4	NIGHT
RECORDING BREAK (G)						
45.	25. INT. TARDIS	DR. WHO IAN BARBARA VICKI	93 - 95	1E;2H	C5	NIGHT
46.	End slides. Roller caption		96	3		

DOCTOR WHO

SERIAL 'P'

Episode 4
THE WARLORDS

by
DAVID WHITAKER

ZOOM LENS ON CAMERA 3

RUN T.K.25

FADE UP

T.K.25

T/Cine Seq.1 (27")

S.O.F.

Standard opening titles

FADE OUT

FADE UP

1. 2 A (24) (BOOM A1)

M.3-shot. BARBARA
thrown to her kneesRUN
MUSIC

2. 3 A (9)

MCS EL AKIR

EL AKIR: The only pleasure left
for you is Death. And Death is
very far away ...SUPOSE SLIDEEpisode "THE WARLORDS"
Title:FADE SLIDE

3. 2 A (16)

MCS BARBARA

SUPOSE SLIDEWritten by
DAVID WHITAKERFADE SLIDE

4. 3 A (35)

DEPRESSED

GROUP SHOT.

EL AKIR

framed by GUARDS
& BARBARA1. INT. CORRIDOR IN EL AKIR'S
PALACE. LYDDA. DAY(EL AKIR PICKS
OUT A LEATHER
PURSE OF GOLD
FROM HIS BELT
AND WEIGHS IT
IN HIS HAND)EL AKIR: Such a prize as you
is worth rewarding these men
for your recapture. Would
you not agree? (cont ...)LOSE
MUSICCrab L. as he rises
& moves D/S to
BARBARA(HE POURS GOLD
FROM THE BAG
INTO THE PALM
OF HIS HAND.

(On 3 - shot 4)

THE GUARDS'
EYES GLISTEN)

5. 2 A (24)
M.2-shot EL AKIR'S
legs & BARBARA on
her knees

EL AKIR: (cont) I have spent
time and trouble on you - now
you cost me gold as well.

BARBARA: I'm not afraid of you ..

EL AKIR: No? Yet you run
away ... is that not fear?

PULL BACK & let BARBARA rise into
2-shot with EL AKIR

BARBARA: Fear has nothing to
do with contempt. Or disgust.

6. 3 A (16)
MCS EL AKIR

(EL AKIR, WHO HAS
BEEN COUNTING OUT
THE COINS, STOPS
AT THIS AND HIS
EYES SNAP COLDLY
UP INTO BARBARA'S)

7. 2 A (24)
2-shot EL AKIR/
BARBARA

EL AKIR: You are not here to
like - or dislike me. Such
liberties are over for you.

EL AKIR:

Look at these coins. Mere
pieces of metal.

(BARBARA LOOKS AROUND
HER, PRETENDING TO
BE BORED WITH THE
WHOLE PROCEEDINGS)

No interest? You should have.

These coins are
going to change your laughter
into tears, your joy to
misery ... (cont ...)

(On 2 - shot 7)

RUN MUSIC

Hold on EL AKIR
& BARBARA as
GUARDS go for
coins

(BARBARA SUDDENLY
KNOCKS UP EL AKIR'S
HAND AND THE
GOLD SCATTERS ALL
OVER THE PLACE.

THE TWO GUARDS
DIVE TO RESCUE
THE GOLD.

8. 1 A (35) (ON PUSH OVER) /

Elevated LS.
Let BARBARA leave
bottom R.

BARBARA PUSHES
OVER EL AKIR,
AND HE
CRASHES BACKWARDS.

Push in & depress
to EL AKIR & GUARDS

BARBARA RUNS BACK
ALONG THE CORRIDOR)

EL AKIR: (cont) After her.
Leave that ... you fools ...

(ONE OF THE
GUARDS GOES
TO HELP EL
AKIR)

(HE PUSHES THE
GUARD AWAY WHO
TURNS AND THEN
SEES THE SECOND
GUARD TRYING TO
STUFF GOLD IN
HIS BELT POUCH)

FIRST GUARD: That gold is mine.

(EL AKIR STRUGGLES
TO HIS FEET)

Let GUARDS go & EL AKIR: You dogs! Do you
push in on EL AKIR hear me ... Alert the palace ...
as he rises.

(THE TWO GUARDS
LOOK AT EL AKIR
IN FEAR AND
THEN START UP
THE CORRIDOR)

MUSIC OUT

RECORDING BREAK (A)

- 5 -

1 TO POS.B - SAND
 2 TO POS.B - HAREM
 3 TO POS.B - HAREM
 4 TO POS.A - SAND

BOOM A TO A2 - RICHARD'S PALACE

RE-SET HAREM BACKING

9. 3 B (35) (BOOM B1)

MS Doors.

As GUARDS enter 2. INT. THE SERAGLIO.
 pull back to see
 grill framing
 shot L & R.

(THE TWO DOORS
 BURST OPEN AS
 TWO GUARDS ENTER
 THE ROOM.

NEW ANGLE ON
 A GROUP OF
 TERRIFIED WOMEN
 WEARING YASHMAKS
 AND VARIOUS EXOTIC
 COSTUMES. /

10. 2 B (24)

MS MAIMUNA. Crab
 her L. to GUARDS

MAIMUNA, ALONE
 UNAFRAID, STAND
 IN FRONT OF THE
 GROUP.

(THE TWO GUARDS
 APPROACH)

11. 3 B (35)

GROUP as before.
 Let EL AKIR enter
 U/S centre

MAIMUNA: What do you want here?
 Are you both drunk? Or mad? /

(EL AKIR APPEARS
 AT THE DOORS
 AND STRIDES
 INTO THE ROOM)

EL AKIR: I'll have your hands
 and feet for this ...

(HE GRIPS BOTH
 THE GUARDS BY
 THEIR COLLARS,
 WHIRLS THEM
 ROUND AND PUSHES
 THEM OUT OF
 THE DOORS)

Let GUARDS go out. No man steps in this room but
 Push in on M.2-shot me ... Find her or your deaths
 EL AKIR/MAIMUNA will be slow ... (cont ...)

(2 next)

- 5 -

(On 3 - shot 11)

(EL AKIR TURNS
AND LOOKS AT
MAIMUNA.

STANDBY T.K.25

HE CROSSES
TO HER AND
PULLS HER
YASHMAK)

12. 2 B (16) EL AKIR: (cont) A prisoner
has escaped ... /
M.2-shot FATIMA/
MAIMUNA

MAIMUNA: No one has stepped
in here, my lord. No man
would dare... except your
guards just now. /

13. 3 B (35) ELAKIR: The prisoner is a
M.2-shot EL AKIR/ woman. I want her found.
MAIMUNA.
Pull back to other
GIRLS as EL AKIR
displays ring.

MAIMUNA: We have seen on-one.

14. 2 B (9) EL AKIR: A ruby ring if one
of you should see her and
report it to me. /
MCS FATIMA

15. 3 B (35) (C.U. ON FATIMA,
A GIRL IN THE
GROUP. /
GROUP SHOT as before.
Let EL AKIR leave,
then pan MAIMUNA &
FATIMA R. to HAFSA
at divan.
Let HAFSA go L &
BARBARA appear
for 2-shot.
FATIMA crosses R.
behind.

EL AKIR STRIDES
OUT.

THE DOORS CLOSE.

THE GROUP OF
WOMEN SEPARATE,
REVEALING BARBARA,
ON HER KNEES,
HIDDEN BY THEM
ALL.

MAIMUNA GOES TO
HER AND LIFTS HER
UP)

RUN T.K.25

MAIMUNA: Hafsa, run to the
doors and let your ears warn
us. (cont ...)

(On 3 - shot 15)

(ONE OF THE
GIRLS, HAFSA,
RUNS TO THE
DOORS AS
BIDDEN)

MAIMUNA: (cont) We will hide
you here. We all hate him.

BARBARA: Thank you.

RUN MUSIC

MAIMUNA: You will be safe.
No-one here will betray you.

Push in on MCS
FATIMA

(C.U. ON FATIMA,
WONDERING WHEN
SHE CAN WIN
THE RUBY RING)

MIX TO T.K.25
T/Cine Seq.2 (7")
Panning shot of desert.

MIX

16. 1 B (35) (BOOM C1)

Matched-speed
pan L. across
sand to IAN on
ground. Push
in on MS IAN

3. EXT. A STRETCH OF SAND.

Feet enter shot &
water is poured on
ground.

(IAN, SHIRTLESS, IS
PEGGED OUT ON THE
SAND, SPREAD-
EAGLED.

Pull back to M.2-shot
as ARAB leans in.

HIS HANDS AND
FEET TIED TO
SMALL STAKES
DRIVEN INTO
THE GROUND.

(2 TO POS.C - RICHARD'S
PALACE)

(3 TO POS.C - RICHARD'S
PALACE)

BESIDE IAN'S
HEAD IS A RE-
VOLTING LOOKING
ARAB, WEARING
RAGGED CLOTHES
AND GRINNING
WITH BROKEN
TEETH.

BESIDE THE ARAB
IS A SMALL POT
WITH A STICK IN
IT)

(4 next)

-8-

(On 1 - shot 16)

ARAB: You would like water ...

IAN: (HOARSELY) Take me to
Lydda ... I'll give you money
there ...

ARAB: I will fetch the money ...
tell me where it is.

ROSES

IAN: I'm not ... telling you a
thing until you get these ropes
off me ...

ARAB: It is a predicament. You
are a rich lord, I can tell from
the things you wear. But you
will not share your wealth with
17. 4 A (9) (ON HEAD TURN) poor Ibrahim ... /
MCS IAN

IAN: I'm not rich ... I've told
you a hundred times ... take
me to Lydda ... I'll see you get
a reward ... /
18. 1 B (24)
MCS ARAB

(ARAB SHAKES
HIS HEAD)

Pull back to M.2-shot ARAB: I am cursed with the
affliction of disbelief. But I
have another scheme. (cont ...)

(4 next)

-8-

-9-

(On 1 - shot 18)

(HE PICKS
UP THE POT.THE ARAB ALWAYS
SPEAKS MOST
PLEASANTLY AND
WITH GREAT HUMOUR,
AS IF TO A FRIEND)Follow action
with stickARAB: (cont) A little pot of
honey. Made from pounded dates
and very sweet. There, my lord.
A little on your wrist. And on
your chest ...(HE DAUBS SOME
ON THE RIGHT
WRIST OF IAN)Let ARAB go L.
Centre on IANNow over there is a hungry home,
full of ants that go wild
for date honey. We shall be
generous to them. Lay a little
trail across the sand? Like this...

19. 4 B (35)

Elevated 2-shot.

As ARAB approaches,
depress to bring in
rib cage, holding
ARAB R. f/g & IAN
b/g L.(THE ARABISPOONS
OUT THE HONEY
AND DRIBBLES
IT FROM IAN'S
WRIST TO A
MOUND OF SAND)Push in on ARAB,
shooting through
rib cage.And I will sit in the shade of
the trees and dream of all the
treasure you will give me
when the ants discover you..
If you crane your neck around,
my lord, you will see what you
take to be a black line along the
honey. Why, you will be able to
see it getting closer and closer.
Oh, such ecstasy!RUN
MUSIC

NO SHOT 20

(IAN MOVES HIS
HEAD AND STARES
ALONG THE
SLENDER TRAIL
OF HONEY)MUSIC
OUT

21. 2 C (35)

LS KING.

Pull back to
show VICKI L &
LEICESTER R. in
deep 3-shot.

4. INT. ROOM IN RICHARD'S PALACE. DAY

(BOOM A2)

-9-

(3 next)

(On 2 - shot 2')

(LEICESTER IS
SEATED ON
A CHAIR, VICKI
IN FRONT OF
HIM.)

KING RICHARD
STANDS AWAY
FROM THEM,
HIS BACK TO
THEM)

VICKI: ... it isn't true...
you know it isn't ...

LEICESTER: But what is true is
that you came here in disguise! You
were first a boy and now you are
a girl ...

VICKI: He was just trying to
protect me ...

LEICESTER: ... protect you!
From my lord, the King?

VICKI: Where is the Princess?
She knew all about it?

Let DOCTOR enter
U/S for 4-shot.

(THE DOCTOR
ENTERS, WITHOUT
SEENING THE
KING.)

HE MARCHES OVER
TO LEICESTER AND
VICKI)

DOCTOR: What is the meaning of
this?

-11-

(On 2 - shot 21)

Push in as
VICKI moves to
DOCTOR & LEICESTER
re-enters for
3-shot.

VICKI: He had me brought here...

LEICESTER: I wished to question
her ...

DOCTOR: I see. Although you call
yourself a soldier, you bully
young girls, do you?

(HE PUTS HIS
ARM AROUND
VICKI'S
SHOULDERS)

We're not the guilty ones here.

(LEICESTER LOOKS
UNEASILY AT
THE KING'S BACK)

22. 3 C (16)
MCS LEICESTER

Don't look away from me, when
I'm talking to you. You, sir. /

23. 2 C (35)
3-shot A/B

LEICESTER: I have the right
to civility from you. What are
you, knave or commoner. Or are
you perhaps a traitor? /

VICKI: It's you! You told the
Princess ...

LEICESTER: I'll have no more of
this ...

Push in as
RICHARD moves D/S.
Others join him.

RICHARD: No more will I.

(HE TURNS AND
APPROACHES)

DOCTOR: Your majesty, I didn't
see you there ...

RICHARD: Good Leicester, this
question time has reached it's
full conclusion. (cont ...)

-11-

(3 next)

(On 2 - shot 23)

RICHARD: (cont.) Go to your men. Find out their quarrels and complains. Mend them with the best words you command.

LEICESTER: They understand a fight, my lord.

24. 3 C (16) RICHARD: Then warn them one approaches. /
MCS LEICESTER

25. 2 C (24) LEICESTER: (DELIGHTED) Sire, I will. I'll turn them from a rabble into victors once again. I'll set up a noise of sharpening and polishing, 'til the ground trembles with the sound of axe and sword against the whetstone and the sun will find a glittering home in every visor. /
MS RICHARD

25A. 3 C (24) RICHARD: Yes, do it. /
MS LEICESTER. Lot him go L. (LEICESTER BOWS & EXITS)

25B. 2 C (24) MS RICHARD. I know that it was not you who Pull back with him told my sister. It is no good. to 3-shot VICKI/ Joanna's right. I can't fight DOCTOR/LEICESTER Rome as well. In any other land I could force my purpose and command the end. But not with Saphadin and Joanna. Once again we have to fight.

DOCTOR: May I ask you something, sire?

(RICHARD WAVES A HAND)

If you knew that the Earl of Leicester gave away your marriage plans to your sister, why didn't you accuse him of it ... have it out with him.

26. 3 C (16) (ON TURN) VICKI: Yes, you let it go by without saying a word. / It wasn't fair. Oh, I'm sorry, your Majesty ...
MCS RICHARD

(2 next)

(On 3 - shot 26)

27. 2 C (24)
M.2-shot
VICKI/DOCTOR

RICHARD: (SMILING) Do not apologise. I accept the soft impeachment. I am unjust to you to serve the greater good. You see, my lord of Leicester is a hardy fighter and a fight is near us now. When I face the Saracen again I shall need him at my elbow. / But do not be disheartened. You have my favour.

DOCTOR: But I have made an enemy of him.

RICHARD: Yes, I fear so. You'd best be gone from here until the enmity's forgotten.

DOCTOR: I think I agree, sire.

28. 3 C (16)
MCS RICHARD

VICKI: Must we? I don't want to go. /

29. 2 C (35)
Deep 3-shot. A/B

RICHARD: (SMILING) Good. We do not wish to see you leave. But you must. Go to Acre. Rest there. Wait until I call upon your wisdom and your counsel. /

DOCTOR: We'll go at once.

RICHARD: Meanwhile, I wrestle with the problem of this war.

DOCTOR: The only thing that's important is, even if you beat Saladin in battle - can you hold the country?

STANDBY T.K.25

RICHARD: Win the battle - lose the war. The greatest fear I have. I've come so far. I must see Jerusalem. I must.

DOCTOR: You will, sire.

(3 next)

RICHARD: You think so?

RUN
MUSIC

(On 2 - shot 29)

Let VICKI/DOCTOR
go L. Centre on
RICHARD.

DOCTOR: I'm certain of it. And
when you look upon the city, you'll
know the answer to the problem of
this war. Do we have your leave to
withdraw.

30. 3 C (24)

(RICHARD NODS, HIS MIND
ELSEWHERE)

M.2-shot DOCTOR/
VICKI

(DOCTOR & VICKI WALK AWAY,
TURN & LOOK BACK AT THE
THOUGHTFUL KING)

Push in on them

VICKI: Are we going back to the
ship?

DOCTOR: Yes, as fast as our
legs will carry us.

VICKI: Will he see Jerusalem then?

DOCTOR: Only from afar. But
he'll never capture it. Even now
his Army marches out on a campaign
they can never win.

RUN T.K.25

VICKI: But, that's terrible.
Can't we tell him?

DOCTOR: No child. History must
run its course.

31. 2 C (16)

(DOCTOR & VICKI EXIT /

MCS RICHARD'S HANDS on
his cross. As they fold
in prayer, tilt up
to him in MCS.

WE END ON CS THE KING,
THOUGHTFUL & PESSIMISTIC)

STANDBY T.K.33

RICHARD: Help me, Holy Sepulchre.

MIX

T.K.25

T/Cine Seq.3 (10")

CS Sun blazing

MIX

32. 1 B (24)

(BOOM C1)

MCS IAN.

Pull back

to include

ARAB IN M.2-shot.

5. EXT. SAND. DAY

(IAN PEGGED OUT AS BEFORE.

ANGLE BACK ON IAN & ARAB)

LOSE
MUSIC

RUN T.K.33

ARAB: You see my master? The line
of black gets nearer. Date honey
is a great delicacy to our little
friends.

T.K.33

T/Cine Seq.4 (6")

Ants along honey trail

-16-

33. 1 B (24)

(BOOM C1)

2-shot.
Let ARAB go L.
Hold on IAN
struggling.

5A. SAND. DAY
(CLOSE UP OF
IAN)

ARAB: (cont) I shall return
to the shade and leave you to
your little friends. You have
only to call.

(ARAB GRINS
AND GOES OUT
OF SHOT.

IAN, HIS FACE
BATHED IN
SWEAT, PULLS
DESPERATELY
ON THE CORDS
BINDING HIS
WRISTS WITHOUT
EFFECT.

FINALLY, EXHAUSTED
HE IS FORCED TO
STOP.

34. 4 B (35) (HEAD TURN)
Elevated MLS. IAN
pegged out. Depress
to shoot through
rib cage.

ANGLE AGAIN,
ON THE BLACK
LINE ON THE HONEY)

RUN
MUSIC

MUSIC
OUT

RECORDING BREAK (B)

2 TO POS.D - RICHARD'S PALACE

3 TO POS.D - HAREM

4 TO POS.C - HAREM

STRIFE TABLE IN RICHARD'S
PALACE)

35. 4 C (24)

(BOOM B1)

MCS
MAIMUNA.
Pull back to
include BARBARA
in C.2-shot.

6. INT. THE SERAGLIO.

(MAIMUNA HAS
HER FACE BURIED
IN HER HANDS,
WEEPING.

BARBARA HAS AN
ARM AROUND HER
SHOULDERS.

RUN
MUSIC

-16-

(3 next)

(On 4 - shot 35)

BARBARA: Don't be upset, please

LOSE
MUSIC

MAIMUNA: My tears are tears of joy. All this time I believed my father and my sister to be dead. El Akir swore they were.

BARBARA: He's got a lot to answer for.

MAIMUNA: Now, I know why he told me they were dead. By keeping me here, El Akir brought shame to my family and at first, I tried to kill myself to spare my father's honour. But when I believed him dead, I did not even have the will to die.

BARBARA: Listen, Maimuna, your father loves you very much. All he thinks about is getting you away from here.

MAIMUNA: Is that really true?

BARBARA: He told me so.

MAIMUNA: I thought ... he must despise me ...

36. 3 D (24) (TURN)
MCS MAIMUNA moves
into 2-shot with
BARBARA

BARBARA: He hates El Akir. He wants to kill him and take you home.

MAIMUNA: There is no escape from this place.

(SHE SEES THE
LOOK IN
BARBARA'S FACE)

MAIMUNA: But we will hide you here. El Akir is a stupid animal. (cont ...)

HMA

-18-

(On 3 - shot 36)

Tilt up &
push in on
FATIMA

MAIMUNA: (cont) He will not
think to search for you here.

STANDBY T.K.25

(BARBARA SMILES
GRATEFULLY.

ANGLE ON FATIMA,
WATCHING
CAREFULLY -
WAITING HER
CHANCE)

(on to page 18)

-18-

MIX

37. 2 D (24)

(BOOM A2)

MCS7. INT. ROOM IN RICHARD'S PALACE.LEICESTER,
back to camera.He moves U/S to
2-shot with
SOLDIER.Push in on them to
get SOLDIER f/g L
& LEICESTER b/g R.(THE EARL OF
LEICESTER AND
A SOLDIER IN
SUFFICIENT CLOSE
SHOT TO AVOID THE
IDENTIFICATION OF
THIS ROOM. IT WILL
APPEAR THAT THEY
ARE TALKING SOMEWHERE
IN THE PALACE)LEICESTER: And you observed
them leave the Palace?SOLDIER: Aye, just now my lord.LEICESTER:Take men and follow them
discreetly. The old man tried
to poison the King's mind. He
may be in the pay of the infidel
Saladin. He may be worse.
Some Devil in a human form,
the girl a witch.RUN T.K.25STANDBY T.K.33SOLDIER: A witch, my lord?(THE SOLDIER
LOOKS AFRAID)LEICESTER:Push in on MCS
LEICESTER, losing
soldier.Take courage, man. No
art withstands a well
placed sword.MIXT.K.25T/Cine Seq. 5 (8")

Vultures flying in sky

(BOOM A TO A3 - CORRIDOR
IN EL AKIR'S PALACE)RUN
MUSICMUSIC
OUT

(1 next)

38. 1 B (24) (BOOM C1)

MCS ARAB
looking up.
Pull back to
C.2-shot with
IAN

8. EXT. THE STRETCH OF SAND.

(THE ARAB, HOLDING
A LONG DAGGER, IS
NEAR IAN AND SMILING)

RUN T.K.33

ARAB: You see, my lord. They
know when death is approaching.
Already the advance guard of
the little army have reached
their objective.

T.K.33

T/Cine Seq. 6 (10")
Ants on Ian's hand.

(ANGLE ON LINE OF
HONEY THE BLACK
LINE IS NEARER
IAN'S HAND NOW)

8A. EXT. SAND.

39. 1 B (24) (BOOM C1)

C.2-shot A/B

IAN: (HOARSELY) All right
... I'll tell you ...

ARAB: First.

IAN: There is gold ... in my
boot ...

ARAB: Where ... speak up!

IAN: My ... boot ...

Pull back with
ARAB to include
boot f/g R with
IAN b/g L.

(IAN APPEARS TO
FAINT.

THE ARAB LOOKS
DOWN AT IAN'S
FEET, TIED, OF
COURSE.

HE MOVES DOWN
AND SLICES THE
ROPE AROUND THE

(On 1 - shot 39)

RIGHT FOOT.

HE PULLS OFF
IAN'S BOOT AND
PLUNGES HIS HAND
INSIDE. HE TURNS
THE BOOT UPSIDE
DOWN AND BANGS IT
ON THE FLOOR. HE
THROWS IT ASIDE AND
GOES BACK TO IAN'S
HEAD)

Tilt up as ARAB
looks up.

ARAB: Liar ... there's nothing
there ...

IAN: What ... the other ...
the other foot ... (cont ...)

(THE ARAB HURRIES
BACK AND SLICES
THROUGH THE ROPE
AROUND IAN'S LEFT
FOOT. PRECISELY
WHAT IAN INTENDED. /

40. 4 A (16)
MS foot going into
ARAB'S BACK.

HE POISES HIS
RIGHT FOOT AND
PUSHES THE ARAB
IN THE BACK. /

41. 1 B (35)
2-shot ARAB hurtles
towards Cam. & out.

THE ARAB FALLS
HEADLONG, LOSING
HIS KNIFE.

IAN CAN NOW USE
THE STRENGTH OF
HIS BODY AND NOT
JUST HIS ARMS TO
RELEASE HIS HANDS.

HE BENDS HIS KNEES
UP, KNEELS AND
STRAINS.

42. 4 A (24)
MS ARAB. Whip pan
him to IAN for 2-shot.

THE PEGS COME AWAY
JUST AS THE ARAB
RUSHES AT IAN.

43. 1 B (35) (ON THROW)
M. 2-shot.

HE AND IAN FALL
TO THE SAND AND
ROLL.

Push in as they rise.

THE ARAB TRIES TO
REACH HIS KNIFE.

(On 1 - shot 43)

- 22 -

IAN THROWS THE ARAB
OFF, GETS TO HIS FEET
& GRABS THE ARAB, ONE
ARM AROUND THE NECK,
THE OTHER HOLDING THE
ARAB'S ARM IN A HALF
NELSON)

IAN: (cont) How far is Lydda?
How far?

ARAB: Not far ... walking
distance. I live there myself ...
I'll take you ... show you ...
Do not kill me, lord ... walking
distance.

IAN: Walking! What have you
done with my horse?

Push in on ARAB

ARAB: My brother took it, lord.
A miserable thief ...

44. 3 B (24)

(BOOM B1)

MCS HAFSA.

Pull back to 9. INT. THE SERAGLIO. DAY
let MAIMUNA enter

(BOOM C TO C2 -
GATES TO EL
AKIR'S PALACE)

(1 TO POS.C - GATES
TO EL AKIR'S PALACE)

(On to Page 24.)

(4 next)

- 22 -

(On 3 - shot 44)

9. INT. THE SERAGLIO.

(BARBARA AND
MAIMUNA.

BARBARA IS
DRINKING A GOBLET
OF WATER)

MAIMUNA: Anything?

HAFSA: No, they must be in another
part of the palace.

(HAFSA COMES
OVER FROM THE
DOORS)

MAIMUNA: Have a rest, Hafsa.

Let one of the others listen.

Let HAFSA go out R
and BARBARA enter
for 2-shot.

(HAFSA NOES AND
GOES OVER TO THE
GROUP OF WOMEN)

BARBARA: The corridor outside
here ... Where does that lead
... ?

MAIMUNA: A balcony. It overlooks
the garden.

BARBARA: How far up from the
ground?

MAIMUNA: There is a tree.

BARBARA: You could reach it
from the balcony.

MAIMUNA: But there are guards
below.

(On 3 .. shot 44)

45. 4 CX (24) (BARBARA NODS
THOUGHTFULLY, /
GROUP of GIRLS at
divan.

ANGLE ON THE GROUP.

FATIMA PRESSES DOWN
ONE OF THE GIRLS AND
GOES TO TAKE HAFSA'S
PLACE AT THE DOORS) /

46. 3 B (24)
M.2-shot A/B.
Let FATIMA enter
for 3-shot.

BARBARA: How far are the
entrance gates from the tree?

MAIMUNA: Not far. But there is
no escape that way. The guards
watch it constantly. I will
show you from the window.

Let MAIMUNA &
BARBARA go L.
Centre on FATIMA.

47. 4 CX (24)
GROUP of GIRLS.

48. 3 B (24)
MS FATIMA goes
through door.

49. 2 E (35) (BOOM A3)
LS (framed by
column R).
Crab FATIMA out R.

RECORDING BREAK (C)
3 TO POS.E - GATES TO EL BOOM R TO B2 - HAREM
AKIR'S PALACE)
4 TO POS.D - HAREM DRAW DRAPES IN EL AKIR'S PALACE

50. 1 C (35) (BOOM C2)
Elevated CS 10. EXT. GATES TO EL AKIR'S PALACE. DAY
GUARD.
Depress to (THE GATES ARE OPEN
HAROUN SLIGHTLY & A GUARD

51. 3 E (16)
CS HAROUN STANDS OUTSIDE, COVERING
THE OPENING. /

BUSHES NEAR THE GUARD.
THEY PART. HAROUN PEERS
THROUGH. HE DRAWS HIS
KNIFE.

52. 2 E (35) (BOOM A3)
2-shot
EL AKIR b/g L. 11. INT. CORRIDOR IN EL AKIR'S PALACE.
GUARD f/g R. DAY.

(On 2 - shot 52)

(EL AKIR IS
WALKING ABOUT
IMPATIENTLY.

THE SECOND GUARD
IS STANDING
NERVOUSLY IN
FRONT OF HIM)

EL AKIR:

Let GUARD go out R, look again.
revealing FATIMA,
who comes D/S for
2-shot.

She cannot get out! Go and

(FATIMA WALKS DOWN
THE CORRIDOR TOWARDS
THEM)

You! Who gave permission ...

FATIMA: My lord ...

EL AKIR: What is this insolence
...

FATIMA: You said a ruby ring,
my lord ...

Push in on
FATIMA losing
EL AKIR

(HE STARES AT
HER)

EL AKIR: Where is she?

53. 3 E (16)

(BOOM C2)

Tilted down,
GUARD rolled
into shot.

12. EXT. DOORS TO EL AKIR'S PALACE

(1 next)

(On 3 - shot 53)

(IAN IS BENDING OVER
THE DEAD BODY OF A
GUARD.

54. 1 C (24) THE ARAB IS CLOSE
TO IAN) /

MS IAN.

Pull back to
2-shot with
ARAB as they
rise.

IAN: He's dead.

(IAN STRIPS THE CLOAK
OFF THE GUARD AND
TIES IT ROUND HIS NECK)

ARAB: Why do you steal his
sword?

Push in as they
move U/S.

IAN: I'm going inside.
El Akir has a friend of mine.
I'm going to find her.

ARAB: El Akir will kill you.
He is a very bad man.

(IAN LOOKS HARD AT
THE ARAB)

55. 3 E (16) IAN: He's not the only one.
MCS ARAB But why do you say he's bad? /

ARAB: He has made the rich
people so poor there is no one
left to steal from. If you rid
the world of him, you will be
remembered as a saviour, my lord.
I shall not betray you. /

56. 1 C (24)
2-shot.

IAN: In that case, can you do
something for me?

ARAB: Anything, lord.

IAN: It might be a bit difficult
for you. Do you think you could
go and steal some horses for me?

(On to Page 29)

(On 1 - shot 56)

Let ARAB go R.
Hold on IAN as he
moves U/S.

ARAB: Now we are truly brothers.
While you keep El Akir occupied,
I'll steal the horses from
his stables.

(HE MOVES OFF WITH
A HUGE GRIN)

(HE SHRUGS AND THEN
MOVES TO THE DOORS
AND PEERS THROUGH)

RECORDING BREAK (D)

2 TO POS.B - HAREM

(BOOM B TO B2)

3 TO POS.F - HAREM

(BOOM C TO C3 - HAREM)

4 TO POS.D - HAREM.

57. 2 B (24)

(BOOM C3 & B2)

MS MAIMUNA at
door.

13. INT. THE SERAGLIO.

Pan her R. to
BARBARA. Pan
BARBARA L. to
door.

(CLOSE UP OF
MAIMUNA)

MAIMUNA: Fatima has betrayed
us! You must get away. You will
die if you stay here.

(ANGLE ON BARBARA
AND THE GROUP OF
GIRLS, WHO NOW LOOK
VERY FRIGHTENED)

(SHE STARTS TO
MOVE TOWARDS
THE DOOR. /

58. 4 D (24)

GROUP SHOT at
door.
EL AKIR enters.

THE DOORS CRASH
OPEN AND EL AKIR
STEPS THROUGH.

(On 4 - shot 58)

MAIMUNA SLOWLY
MOVES BACKWARDS
AS EL AKIR ENTERS)

EL AKIR: You hid her from me!

BARBARA: Leave her alone ...

EL AKIR: I'll show you how I
deal with those who do not
obey me ...

Let HAROUN enter
shot & move to
EL AKIR

(HE RAISES HIS
SWORD AT MAIMUNA,
WHO STANDS THERE
HELPLESSLY.

HAROUN APPEARS IN
THE DOORWAY. HIS
KNIFE IS IN HIS
HAND. HE DRAWS
BACK HIS HAND. /

59. 3 F (9) (AS STABBED)
MCS EL AKIR stabbed.

ANGLE ON EL AKIR.
HIS FACE CHANGES
SUDDENLY, THE SWORD
SLIPS FROM HIS HAND
AND HE FALLS TO HIS
KNEES AND FORWARD.
THERE IS A KNIFE
IN HIS BACK.

60. 4 D (24)
GROUP shot.
Depress as EL AKIR
falls to knees.

Tilt up to HAROUN as
he moves to body, with
MAIMUNA b/g L.

HAROUN RUNS IN
AND BENDS OVER
EL AKIR)

61. 2 B (24) (AS THEY JOIN)
M. 2-shot MAIMUNA/
HAROUN

RUN
MUSIC

MUSIC
OUT

MAIMUNA: Oh, Father, Father
...

(SHE RUNS TO HIM)

I believed you dead ...

There is joy in my heart at

HAROUN: seeing you.
your sister awaits
you. (cont ...)

(On to Page 32)

(On 2 - shot 61)

Pull back to let
BARBARA join for
3-shot.

BARBARA: Is she all right?
I left her ...

62. 4 D (35) (ON FATIMA'S
GROUP ENTRANCE)
shot.
Body f/g.
FATIMA sees it.

HAROUN: She told me of your
sacrifice. I came to give my
life for you, my lady ... /

BARBARA: You got in. Can't
we go out the same way ...

(FATIMA ENTERS &
SEES BODY)

SHE TAKES IN
THE SITUATION
AT ONCE AND
SEES HER OWN
DANGER)

Let FATIMA run out,
then re-enter with
IAN.

FATIMA: My lord is dead! ...

(SHE RUNS TO
THE DOORS TO
WARN THE GUARDS.

IAN APPEARS,
GRIPPING A HAND
OVER HER MOUTH.

HE DRAGS HER
INTO THE ROOM.

THE SMALL GROUP
OF GIRLS TAKE
FATIMA AWAY)

63. 2 B (24)
MCS BARBARA

64. 4 D (35)
GROUP shot centred
on HAROUN.
Let 1st GUARD enter

BARBARA: Ian! /

(HE IS JUST
ABOUT TO MOVE
TO HER WHEN HE
HEARS THE SOUND
OF RUNNING FEET
OUTSIDE.

HE DRAWS TO ONE
SIDE OF THE DOOR.

THE DOORS OPEN
AND THE SECOND
GUARD RUNS IN.

HE RUNS PAST

(2 next)

(On 4 - shot 64)

- 33 -

65. 2 B (24) (ON 2nd STROKE)
2-shot GUARD/HAROUN.
Let GUARD sink down.
Pull out to include
IAN.
- IAN, WAVING HIS SWORD
AT HAROUN.
- THE FIRST GUARD NOW
ENTERS.
66. 4 D (35) (AS GUARD ENTERS)
GROUP. 2nd GUARD
enters.
- IAN PULLS HIM BY THE
SHOULDER & KNOCKS HIM OUT. /
- THE SECOND GUARD REACHES
HAROUN AND RAISES HIS
SWORD.
- HAROUN THROWS HIMSELF AT
THE MAN AND IAN HURRIES UP
TO THE STRUGGLING GROUP AND
HELPS TO OVERPOWER HIM.
- HAROUN AND IAN TIE THE
MAN UP.)

Push in on HAROUN. HAROUN: Make haste ... we will
Pan them out of door. be discovered ...

(THEY RUSH OUT)

67. 2 B (24)
LS FATIMA & GIRLS.
Pan her to door.
- (IAN USHERS BARBARA OUT OF
THE DOOR. /
- FATIMA BREAKS AWAY AND
TRIES TO FOLLOW. THE DOORS
CLOSE. SHE LEANS AGAINST
THEM. THE GROUP OF
GIRLS SLOWLY CLOSE IN ON HER.
68. 3 F (24) (ON JOIN)
MS HAFSA. FATIMA joins.
- SHE HOLDS OUT THE RUBY
RING TO THEM FEARFULLY.
HAFSA KNOCKS IT OUT OF
FATIMA'S HAND AND THE
GIRLS SURROUND FATIMA.)
- Push in on CS FATIMA.
GIRLS crowd around.
- RUN
MUSIC
- MUSIC
OUT

RECORDING BREAK (E)

3 TO POS. E - DOORS TO
EL AKIR'S PALACE)

BOOM C TO C2 - DOORS TO
EL AKIR'S PALACE)

69. 1 C (24) (BOOM C2)
- CS Gold poured
into hand.
Pull back to
5-shot.
14. INT. EXT. DOORS TO EL AKIR'S
PALACE. DAY
- (CU OF IAN POURING
GOLD FROM A PURSE
INTO HANDS OF THE ARAB)

(3 next)

- 33 -

(On 1 - shot 69)

- 34 -

ARAB: You see? I was right,
my lord. You did have gold.

IAN: I acquired it.

ARAB: Just as I acquired the
horses!! Then you are truly
my brother.

IAN: Thanks for bringing the
horses.

(BARBARA HURRIES PAST
WITH HAROUN)

BARBARA: Ian, come on. We must
get back to the ship.

HAROUN: Yes. Go now. I will
lead Maimuna to safety.

Let BARBARA go R. BARBARA: Goodbye Maimuna.
Goodbye Haroun.

Let IAN go R. IAN: Thanks for all you've done.
Push in on 3-shot. (IAN EXITS OUT OF SHOT)

70. 3 E (16) HAROUN: Ride hard, my friends.
MCS ARAB May Allah watch over you./

71. 1 C (35) ARAB: Such talent. He has such
3-shot. an honest face. He and I could
have made a fortune. /

Let MAIMUNA/HAROUN HAROUN: Don't stand here
go out L. Push in dreaming. The soldiers will
on ARAB. be all around us, you half
witted fool.

ARAB: This half wit has stolen
all their horses.

HAROUN: (O.O.V) They can still use
their legs can't they?

Let ARAB run out (ARAB'S SMILE FADES)
of shot.

FADE OUT

RECORDING BREAK (F)

- 34 -

1 TO POS.D - FOREST
2 TO PRE-POS.F - FOREST
3 TO POS.A - FOREST
4 TO POS.E - FOREST

BOOM A TO AL - FOREST
BOOM C to CL - FOREST

FADE UP

72. 3 G (16)

MCS SOLDIER 'A'

15. THE FOREST OUTSIDE JAFFA. NIGHT

MUSIC
TAPE

(A SOLDIER OF KING
 RICHARD'S ARMY STANDS
 ALERTLY BY SOME BUSHES.)

73. 1 D (16)

MCS PROFILE SOLDIER
 'B'

ANOTHER SOLDIER
 STANDS IN THE SHADOWS.)

74. 4 E (35)

(BOOM CL)

LS. MAN-AT-
 ARMS
 crosses R.
 Depress to
 C.2-shot
 DOCTOR/VICKI

16. A BUSH. NIGHT

(THE DOCTOR
 PEERS THROUGH THE
 BUSH AND THEN
 QUICKLY REPLACES IT
 AND SINKS LOWER,
 BESIDE VICKI)

MUSIC
OUT

DOCTOR: (QUIETLY) They're
 between us and the ship.

(3 next)

(On to Page 38)

(On 4 - shot 74)

VICKI: Are they the ones
who followed us?

DOCTOR WHO: Yes, my dear.
I'm afraid they are. I
wonder what they're up to.

VICKI: Can we go round ...

DOCTOR WHO: Too many of them.
I wonder if we could bluff
our way through ...

(HE BENDS UP
AGAIN AND
PEERS THROUGH
THE BUSHES)

No, we can't do that.

VICKI: Why? What's happening,

DOCTOR WHO: Now I understand
why we were
followed.

75. 3 G (24)

(BOOM 44)

MS MAN-AT-ARMS. 17. INT. EXT. BUSHES IN FRONT
LEICESTER joins CF SHIP. NIGHT.
R. for 2-shot.

(THE EARL OF
LEICESTER MOVES
INTO SHOT)

LEICESTER: Your messenger
arrived. So they are traitors
and making towards Saladin's
encampment?

SOLDIER: So it seemed to me,
my lord.

(4 next)

LEICESTER: Armed as they are,
with secrets, they are
dangerous enemies. Do you
have the wood encircled?

SOLDIER: Yes, they cannot
escape.

LEICESTER: The shadows are
the only friends they have.
We'll find them in the dawn.

Let them go R.

76. 4 E. (35) (BOOM C4)

C.2-shot
VICKI/DOCTOR

18. A BUSH. NIGHT

Elevate as they
rise. Let them go
out U/S L. around
bushes.

DOCTOR: It's that meddling
fool, Leicester. We'll have
to try and slip through.
Now, not a sound, my dear.

TELERECORDING KEEPS RUNNING.

RECORDING PAUSE

2 INTO POS.F

STRIKE BOAT TRUCK. RE-POSITION ARTISTS

(On to Page 40)

77. 3 G (35)

(BOOM A4)

MLS SOLDIER

walks up &
out R.

Let DOCTOR & VICKI
emerge and pan them
L. to box area.

19. INT. BUSHES IN FRONT OF
SHIP. NIGHT.

THERE IS A PAUSE, THE FOREST
IS STILL.

THE DOCTOR CREEPS INTO VIEW,
VICKI BEHIND HIM.

CAREFULLY THE DOCTOR
APPROACHES A PART WHERE HE
CAN BREAK THROUGH.

HE SIGNALS TO VICKI AND
PARTS THE BUSHES FOR HER)

DOCTOR WHO: In you go, my dear.

(VICKI SLIPS THROUGH THE
BUSHES, OUT OF SIGHT.

Let SOLDIER enter
R. and grab DOCTOR,
dragging him back
into centre of
glade.

THE DOCTOR IS JUST ABOUT TO
FOLLOW WHEN THERE IS A SHOUT.

HE STOPS, AFRAID TO GIVE VICKI
AWAY TOO.

THE SOLDIER RUNS INTO SHOT
AND HOLDS THE DOCTOR'S ARM)

78. 1 D (35)

SOLDIER: Over here my Lord!

(BOOM C4)

C.2-shot
BARBARA/VICKI
in profile

20. EXT. OUTSIDE THE TELEPHONE BOX.
NIGHT.

(On 1 - shot 78)

(C.U. OF BARBARA,
HER FINGER TO HER
LIPS, HER ARM
AROUND VICKI'S
SHOULDERS)

VICKI: They've caught him ...
they've ...

BARBARA: We'll get him away.
Ian and I have been waiting
here for ages.

VICKI: But what can we do,
Barbara?

79. 4 E (24) (BOOM 44)

2-shot SOLDIER/

DOCTOR. 21. EXT. BUSHES IN FRONT OF SHIP.

Let LEICESTER
enter for 3-shot.

(THE DOCTOR IS PINIONED
FROM BEHIND AS
LEICESTER WALKS
INTO SHOT)

LEICESTER: I thought you'd
show yourself.

DOCTOR: What do you want with
me. The King gave me leave to go.

(3 next)

(On 4 - shot 79)

80. 3 G (35) LEICESTER: To Saladin?
 Deep GROUP shot.
 IAN b/g L, IAN: (O.O.V.) You're right,
 GROUP R. my lord.

(IAN ENTERS SHOT)

He is well paid by Saladin to learn our secrets and betray us. He is a Saracen spy.

81. 2 F (24) LEICESTER: The truth, atlast.
 MS IAN. But I do not know you, sir? /
 Pan him R. to
 2-shot with
 DOCTOR IAN: My lord, I am Sir Ian,
Knight of Jaffa

On
 learning the news of this
 villain's treachery ...

82. 4 E (16) IAN: And knowing you were search-
 MCS LEICESTER ing for him here, I followed
you. /

83. 2 F (24) LEICESTER: To watch his
 M.2-shot IAN/
 DOCTOR. execution? /

84. 4 E (16) IAN: No, my lord. To administer
 MCS LEICESTER it. /

85. 3 G (16) LEICESTER: It is a paltry matter
 MCS IAN. to be rid of him, but I would
do it. /

86. 2 F (35) IAN: This is not little thing
 M.3-shot IAN/
 DOCTOR/LEICESTER. to me, my lord. Some friends
of mine were ambushed in this
place ... De Tornebu, de Marun.
He is to blame. Let me finish
with him, my lord. /

LEICESTER: Yours is the
greater claim. Despatch him
then and quickly.

87. 4 E (9)
CS LEICESTER

DOCTOR: Pardon me gentlemen,
but if I am to die so punctiliously,
may I be granted a last wish? /

88. 2 F (35)
M.3-shot A/B.

LEICESTER: Granted. /

DOCTOR: I would like to see
the City of Jaffa once again.
Then do with me what you will.

Let IAN & DOCTOR
go L.
Centre on LEICESTER.

LEICESTER: Granted.

89. 1 D (24) (ON ENTRANCE)

(BOOM C4)

M.2-shot IAN/
DOCTOR.
Pan them L.
to BARBARA & VICKI
at box.

22. EXT. OUTSIDE THE TELEPHONE BOX

STANDBY T.K.25

(THE DOCTOR RUNS ACROSS
TO THE BOX, WHERE BARBARA
& VICKI ARE WAITING, GETS
OUT HIS KEY AND FUMBLES AT
THE DOOR.

IAN HURRIES INTO SHOT)

IAN: Quick as you can, Doctor ...

DOCTOR: What about that
performance, eh?

(HE OPENS DOOR)

90. 4 E (24)

(BOOM A4)

M.2-shot
MAN-AT-ARMS/
LEICESTER

23. BUSHES IN FRONT OF SHIP. NIGHT

RUN T.K.25

MAN-AT-ARMS: Did you hear
another voice, my lord?

LEICESTER: Another voice?

MAN-AT-ARMS: Yes, a woman ...

Let them leave
shot R.

LEICESTER: Have we been tricked?

(THEY MOVE OFF)

91. 1 D (24)

LEICESTER & SOLDIERS.
Depress as they go
down on their knees.

(On 1 - shot 91)

(SUDDENLY SUSPICIOUS,
HE CRASHES THROUGH
THE BUSHES FOLLOWED
BY THE SOLDIERS.

THEY ARE TRANSFIXED
IN AMAZEMENT.

RUN
MUSIC

T.K.25
T/Cine Seq. 7 (16")
Phone box disappears

THE PHONE BOX
DISAPPEARS BEFORE
THEIR EYES.

92. 1 D (24)
MS Party on knees.
Push in on
MCS LEICESTER

THE SOLDIERS FALL
TO THEIR KNEES
AND MAKE THE SIGN
OF THE CROSS)

MUSIC
OUT

LEICESTER: (cont) (HALF WHISPERING)
Witchcraft! We will not speak
of this. Let this story die here,
in this wood, or we'll be branded
idiots - or liars.

(HE HALF SPEAKS
TO HIMSELF)

Poor Sir Ian. Brave fellow.
Spirited away by fiends.. What
dreadful anguish and despair
he must be suffering now.

RECORDING BREAK (F)

- 1 TO POS.E - TARDIS
- 2 TO POS.H - TARDIS
- 3 TO ROLLER

SET IN TARDIS BOOM C TO C5 - TARDIS

93. 2 H (35) (BOOM C5)
MS IAN.
Pull back to 4-shot. 25. INT. INTERIOR OF TARDIS.

(IAN LAUGHING, SITTING
IN THE ARMCHAIR)

IAN: ... Any more cracks like that
one and I'll carry out that
execution.

DOCTOR: Yes, well there's one thing
you deserve my boy. A good night's
sleep.

IAN: Well I'm going to change.

(IAN STARTS TO MOVE AWAY)

DOCTOR: Yes, yes, a good idea,
Chesterton. The Tardis will
materialise when it's ready ...

(BARBARA AND VICKI ON
THEIR WAY OUT MOVE UP
ON THE DOCTOR, STANDING
EACH SIDE OF HIM)

BARBARA: And where it likes ...

(DOCTOR WHO TURNS READY
TO ARGUE)

DOCTOR: Young woman, how many
more times ...?

Push in on
column as DOCTOR
frantically
manipulates controls.
And pulsate focus

(SUDDENLY THE BRILLIANT
LIGHTING INSIDE THE TARDIS
FAILS. THE CONTROL
COLUMN STOPS ITS NOISE,
BUT THE COLUMN CONTINUES
TO RISE AND FALL. DOCTOR
WHO TURNS ON TO THE COLUMN,
BUT THERE IS DARKNESS BEHIND
THEM. THE CONTROL COLUMN
LIGHTS REFLECT ON THEIR
FACES)

MIX

94. 1 E (35)
Elevated shot of
column. Pull up to
see GROUP at centre
panel in silhouette.

95. 2 H (24)
CS DOCTOR in profile.
Pull back to see
VICKI & BARBARA -
both transfixed.

SUPOSE SLIDE: Next Episode
THE SPACE MUSEUM

96. 3
ROLLER CAPTION

Dr. Who
WILLIAM HARTNELL

Ian Chesterton
WILLIAM RUSSELL

Barbara Wright
JACQUELINE HILL

Vicki
MAUREEN O'BRIEN

F/I
CLOSING
MUSIC

Richard the Lionheart
JULIAN GLOVER

El Akir
WALTER RANDALL

Haroun
GEORGE LITTLE

Earl of Leicester
JOHN BAY

Ibrahim
TUTTE LEMKOW

Maimuna
SANDRA HAMPTON

Fatima
VIVIANE SORREL

Hafsa
DIANE MCKENZIE

Man-at-Arms
BILLY CORNELIUS

Saracen Warriors
ANTHONY COLBY
RAYMOND NOVAK

Story Editor
DENNIS SPOONER

Title music by
RON GRATNER and
the BBC Radiophonic Workshop

Incidental music composed
and conducted by
DUDLEY SIMPSON

Lighting
RALPH WALTON

Sound
BRIAN HILES

Costumes supervised by
DAPHNE DARE

Make-up supervised by
SONIA MARKHAM

Designer
BARRY NEWBERRY

Producer
VERITY LAMBERT

Directed by
DOUGLAS CAMFIELD
BBC tv.

SLIDE

SLIDE

FADE SOUND & VISION